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MONDAY, APRIL 18, 1921

WHOLE No. 391

FIFTEENTH ANNUAL MEETING OF
The Classical Association of the Atlantic States
WITH THE CO-OPERATION OF
The New York Classical Club
—AT—
Hunter College, New York City, April 22-23

PROGRAMME (In Part)

- | | |
|--|-------------------------------------|
| The Ruler Cult on Greek and Roman Coins, | Mrs. Agnes Baldwin Brett |
| Modern Greek An Aid to the Teaching of Ancient Greek, | Professor Carroll N. Brown |
| Hendiadys: Is There Such a Thing?, | Miss E. Adelaide Hahn |
| Greek Principles of Art and the Practice of Modern Artists, | Professor Francis P. Donnelly, S.J. |
| Indirect Discourse and the Subjunctive of Attraction, | Mr. Bernard M. Allen |
| Reading at Sight, | Mr. John Edmund Barss |
| Prometheus and the Gods: A Study of Aeschylus's Prometheus Bound, | Professor William Kelley Prentice |
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By PERLEY OAKLAND PLACE, Litt. D., Professor of Latin, Syracuse University

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No. 22

IN THE CLASSICAL WEEKLY 13.137-138, under the caption, Mr. Kadison on Ovid as a Writer of Short Stories, I gave a summary, with comments, of an article by Mr. Alexander Kadison in the periodical called *Poet Lore*, 29.206-217, on Ovid as a Short-Story Writer in the Light of Modern Technique. Mr. Kadison discussed particularly Ovid's presentation of the story of Pyramus and Thisbe.

Shortly after the editorial was published, Professor Francis P. Donnelly, S. J., now at Boston College, Chestnut Hill, Mass., wrote me a letter about it, which, unfortunately, I have overlooked until the present time. Professor Donnelly stated that he had for years used the story of Polyphemus in *Odyssey* 9.105-565 to illustrate the qualities of a short story. In one of his works, entitled *Model English*, Book II: *The Qualities of Style* (Allyn and Bacon, 1919), Professor Donnelly discusses the Story (Chapter XIV, 259-267). He begins with the simple definition, "The story is a narration with a plot", and then says "The following synopsis is designed to illustrate by examples all remarks upon the elements of the story". Next he gives, under the caption *The Monster and the Man*, the story of Polyphemus, in six chapters, with the following headings: *The Giant's Cave; A Merciless Monster; The Deadly Drink; No-man Puts Out an Eye; Polyphemus and his Little Ram; Mind Triumphant, Pride Punished*. In the pages that follow, 261-265, there are further comments on Homer's handling of the story, and various questions are asked about it, all set forth partly to enable the student to appreciate better the story itself, partly to help him compose short stories for himself.

Professor Donnelly was good enough to send me also an account, published in a paper called *Fraternal News*, November, 1912, of a lecture he gave in Poughkeepsie, while he was connected with the Novitiate of St. Andrew-on-the-Hudson. In this address, too, he dealt with the Polyphemus story. I give the account in condensed form:

The story of Polyphemus and Ulysses in the ninth book of the *Odyssey* was old at the time of Homer. It is one of the world's earliest stories. Homer told it well, and the art of fiction can be learned from this first of story-tellers. A writer of stories must know how to describe persons and scenes, and, if he will learn a lesson from Homer, he will keep his descriptions in a subordinate place; he will give them just as much space as their importance in the story demands and no more; he will make the scenes live and move and prefer to describe by suggestive and significant details rather than by any tiresome catalogue of minute points.

A good story must have a plot, and usually a counter-plot. Polyphemus is the villain of the counter-plot, and Ulysses the hero of the plot. Homer has, however, in his story no sub-plot. To-day it is likely that a

love story would be woven into it to form a sub-plot. Every good story, too, though a fragment of life, has a beginning, middle, and end, and excludes all digressions as interfering with the strict unity demanded. All these prime qualities of the plot are well exemplified in the Homeric short story of *The Monster and the Man*.

From the same story one can learn the art of manipulating the various incidents which make up the plot. Interest must be aroused at the outset, the dénouement is to be foreshadowed. Some incidents must stand out, receiving detailed treatment, while others are summarized. . . . As a concession to every reader's weakness for quotation marks, there must be no lack of dialogue or of dramatic action, where the opportunity offers. It is stated that Homer never says anything himself which he can say in the person of others.

How will a writer of stories depict his characters? If he would follow Homer, he must let his readers know the characters rather from what they do and say than from what he says about them; he must impart the necessary information concerning them, not all at once, but gradually in the different stages of the plot; he must observe a proper perspective, keeping prominent characters to the front of the stage and subordinate characters in the background. Knowing, too, how contrast serves to give clear outline, he will, as Homer does, set brain against brawn, skill against size, civilization against barbarism.

Then, finally, you should have probability, economy, and poetical justice, if you would achieve the best results. These are big titles for some common-sense prescriptions. Don't have anybody say or do anything which such a person could not do in the circumstances, and you will have probability. . . . When you have economy in your story, it means that you will avail yourself of the simplest instrument at hand to unravel the complications of your story. Instead of resorting to earthquakes, you use a walking-stick or a flock of sheep, as Ulysses does in Homer. Since every reader likes to see the hero rewarded and the villain punished, have such justice in your stories. Punish Polyphemus for savagery and Ulysses for foolhardiness, by blinding the former and by forecasting the latter's sad destiny. There you have the justice called poetical because so unlike what occurs too often in real life.

In his review of W. Warde Fowler, Aeneas at the Site of Rome: *Observations on the Eighth Book of the Aeneid*, Professor Rolfe (*THE CLASSICAL WEEKLY* 13.198) emphasized, among things worthy of special mention, Dr. Fowler's discussion (58-60) of Vergil as a teller of stories. I quote the discussion in full:

Lines 190-272: The Story of Cacus. Virgil has hardly had his due from the critics as a teller of stories. Sellar, who had a chilling habit of comparing him with Homer, gives him some credit for powers of narration¹, but does not mention this story, nor does Heinze in his "Epische Technik". I am inclined to think that the art is so perfect as to conceal itself from the critic no less than from the ordinary reader. What shall we say of Pastor Aristaeus, of the sack of Troy, of Nisus and Euryalus, of the death of Camilla? These stories

¹Dr. Fowler refers, in a footnote, to Sellar, *Virgil*, 359 (the reference applies also to edition 2). C. K.

are full of concentrated energy, of swift motion, of tender feeling, of intense human interest; and that of Cacus, though it naturally has less of the last two qualities than the rest, is among the best-told stories of the marvellous that literature can show. It reminds me of Wandering Willie's Tale in Redgauntlet, of which a friend of mine used to say that it was the best short story ever told; and its insertion in the whole epic is even more skilfully contrived than is Scott's story in his novel. It was a favourite with the Romans, or Livy, Propertius, and Ovid², besides Virgil, would hardly have taken the trouble to tell it in their several ways; the *ara maxima*, the Forum Boarium, the Aventine, could not be mentioned in Roman narrative without some allusion to one or other form of the far-famed story of Hercules and the oxen. Virgil braced himself to the effort, and began by a stroke which lifts him far above the level of the other story-tellers. He makes Evander tell the story, not as a legend, but as a thing that actually happened in his own time, to commemorate which the great altar had been erected. "It attests a rescue from a superhuman destructive monster, who robbed and slew our men and cattle. It chanced that the great Hercules, himself a superhuman wonder-worker, came this way, that Cacus robbed him too, and paid the penalty with his life".

The telling of this story only takes about seventy lines, of which not one is either weak or superfluous. It runs swiftly to its climax—and a terrible climax it is: the revelation of the monster's lair, the last struggle with the fire-spouting fiend—and ends quickly, as all good stories should. When it is done, Evander calls on his audience to join in celebrating the glories of Hercules and in singing his praises: "Consonat omne nemus strepitu collesque resultant".

At the meeting of The Classical Association of the Middle West and South, at St. Louis, March 24, Professor Alfred W. Milden, of the University of Mississippi, read a paper entitled Herodotus as a Short-Story Writer.

C. K.

A CLASSIFICATION OF THE SIMILES IN VERGIL'S AENEID AND GEORGICS

In his Griechische Literaturgeschichte¹ Bergk says, 'There is in all Vergil hardly a simile which is not borrowed; Homer first, Apollonius next, are his sources'. This statement is one in which we are prone to concur, for to read Vergil after Homer and Apollonius is to feel the unmistakable influence of both poets in the similes chosen by Vergil. Happily, Homer's spell was the stronger, and the similes of Vergil are, as Bergk implies, more like Homer's in range and character, although there is abundant evidence of the effect of Hellenistic tendencies in style upon the figures of the Roman poet. A close study of the similes of Vergil's Aeneid and Georgics², when classified in the same general manner as those of Homer and Apollonius,

²Dr. Fowler refers, in a footnote, to Livy 1.7; Ovid, *Fasti* 1.543 ff.; Propertius 4.9. C. K.

¹1.845.

²There are a few similes in the Eclogues, but many of them are as different in character from those of the Aeneid and the Georgics as is the type of poetry in the poems themselves. Accordingly, it has not seemed wise to include them in this classification. In his use of simile in the Georgics Vergil is indebted to the epic poets rather than to Hesiod, who uses the figure only four times in the Works and Days and the Theogony together. Theogony 504 ff. and Opera 304 ff. have similes from drones, Theogony 861 ff. from the melting of tin or iron, and Opera 533 ff. from the Sphinx.

brings out the similarity of range³. But it also reveals the fact that the first clause of the above quotation from Bergk is too sweeping. It is not true that 'in all Vergil <there> is hardly a simile which is not borrowed', unless it be from some source no longer extant, except in his brief similes of one or two words.

There are in all 163 similes in the Aeneid⁴—about the same number as in the Argonautica, although the Argonautica is only about three-fifths as long. Of these only 38—that is a little more than one-fifth of the entire number—are very brief, whereas in the Iliad and in the Argonautica over one-third are brief, and in the Odyssey the proportion of brief similes is still greater⁵. There are 32 similes in the four books of the Georgics, occurring with about the same relative frequency as in the Aeneid⁶. Eleven of the 32 are brief, making a total of 49 brief similes in the two poems. In these 49 brief similes Vergil draws upon 27 objects of comparison, 19 of which occur in Homer, 9 with the same point of comparison in the two poets. Of the remaining 8 similes, 2 occur in the Argonautica⁷. This leaves only four in the Aeneid (the Marpesian cliff, a quiet pond or marsh, a shield, and the weight driven by a besieging engine), and four in the Georgics (the bay tree, a shower of acorns, amber, and bird-lime), which are original with Vergil.

When we turn to the longer similes, however, we find the proportion of original comparisons much greater. Thirteen of the 146 occur in both Homer and Apollonius⁸, though with variations in detail; in 52 others we find a distinct echo of Homer, most of them resembling Homer's in the point of comparison and sometimes in one or more other particulars; 16 more have some points of similarity with the similes of Apollonius. Of the remaining 65—one-third of all the similes in the two poems—38 are drawn from new objects⁹, and the rest bear little or no resemblance to

³See my papers, A Classification of the Similes of Homer, THE CLASSICAL WEEKLY 13.147-150, 154-159, and A Classification of the Similes in the Argonautica of Apollonius Rhodius, THE CLASSICAL WEEKLY 14.162-166.

⁴Earlier discussions of the subject do not include the brief similes in giving the total number. Karl Baur, *Homerische Gleichnisse in Virgil's Aeneid*, 66 (Freising, 1891), gives the number in the Aeneid as 'about 80'. W. Schuhardt, *Die Gleichnisse in Virgil's Aeneis* (Programme, Halberstadt, 1904), lists the number from each book, with a total of 93. A. Weidner, *Commentar zu Virgil's Aeneis*, page 467, places the number at 97. J. A. Thomson, *De Comparationibus Vergilianis*, 3 (Lund, 1893), says that there are a few over 100 in the Aeneid. He omits 1.82 and 2.516, but includes a few which are hardly true similes. In comparing our total with his, we should not only subtract the 38 brief similes, but make proper deductions for passages containing similes in pairs, which would leave 107.

⁵The long similes are about three-fourths as frequent in the Aeneid as in the Iliad.

⁶Thomson includes the similes of the Georgics in his general discussion, and in his Index he gives a list of the similes in the poem. He records 23, four of which are not included in our count, because they do not seem to be real similes.

⁷These are from the speed of an arrow, and from dolphins.

⁸These are similes drawn from a falling star, the Dog-star, the noise of the wind (2), a whirlwind (3), fire in a dry forest, the number of leaves, a falling tree, bees flitting in swarms over flowers, dogs in pursuit of game, and the beauty of Diana among her attendant nymphs.

⁹These are similes drawn from the Morning Star, from comets, the rising of the Ganges, the subsidence of the Nile, Mt. Athos, Eryx, and Apennine, a violet, lilies, mistletoe, the cypress, a tiger, sallying from a city, besieging a city, a legion in array, a soldier marching and pitching camp, rowing, a ship taking up ballast, quieting a mob, cowering from a storm, a dust-stained traveller,

the similes of either Homer or Apollonius beyond the fact that they are drawn from objects which one or both of the earlier poets also used¹⁰.

The influence of Apollonius may be seen not only in the content of certain of the similes, but also in Vergil's use of similes in pairs. This characteristic is particularly observable in *Argonautica* 4, where six such pairs occur. In the *Aeneid* there are 18 pairs of similes of some length, and 10 pairs of short similes¹¹. In the *Georgics* we have one group of three similes of medium length, and 4 pairs, two of them short¹². Two other characteristics of the similes in Vergil which are doubtless due to the influence of Apollonius may be seen in Classes VI and VII—the use of long, detailed similes in likening human beings to the gods, and the use of legendary or mythical characters in simile, which Vergil practices to a marked degree.

In the following classification, similes marked with a * show a more or less distinct correspondence with similes in Homer; those marked with a † show such correspondence with similes in the *Argonautica*. In footnotes, references will be given where the corresponding passages are not easily apparent from the outline classifications of the similes of Homer and Apollonius, previously published in *THE CLASSICAL WEEKLY*¹³.

I. Similes Drawn From Natural Phenomena

A. From the Phenomena of the Heavens

1. From the sun—A. 3.637.

2. From the moon

- a. From the scanty light of a newly-rising moon¹⁴ on a forest path—A. 6.270 ff.

- †b. From the moon seen amid the clouds—A. 6.453 f.

†3. From sunlight or moonlight reflected on water¹⁵—A. 8.22 ff.

joy of sailors on reaching port, the whizz of a stone from a besieging engine, a falling pier, a jewel set in gold, ivory framed in wood, Cybele, Heracles, Liber, Harpalyce, Pentheus, Orestes, the Labyrinth, Paris, the Centaurs, Doto and Galatea, Aegaeon, Orion, the Amazons, and the Cyclops.

¹⁰August Caspers, *De Comparationibus Vergilianis*, 9 (Hagenau, 1883), gives an imperfect list of original similes in Vergil. He not only omits several which are essentially original, but he includes others which are either not true similes, or remind us distinctly of similes in Homer.

¹¹These occur as follows: of at least medium length, 2.304 ff., 3.679 ff., 4.469 f., 5.144 ff., 6.309 f., 8.01 f., 7.718 f., 9.30 f., 433 ff., 563 f., 10.134 f., 272 ff., 641 f., 11.68 ff., 456 f., 12.68 f., 521 f., 921 f.; of one or two words, 2.794=6.702, 3.637, 5.242, 319, 6.471, 9.674, 10.248, 603 f., 11.616, 12.84. Thomson's list, according to Bussenius, includes only 12.

¹²These occur as follows: of medium length, 2.105 ff., 261 ff. (3), 312 ff.; of one or two words, 4.41, 80 f.

¹³See note 3 above. Gustav Kopetsch, *De Comparationibus Vergilianis* (Programme des Gymnasiums Lyck, 1879) discusses the sources of comparison in the similes of Vergil under headings quite similar to those in the following classification. He records merely illustrative similes under each head, however, with no attempt to include them all, and his order of arrangement is not entirely logical. Moreover, he gives all too little space to the similes drawn from Human Life.

¹⁴See Henry's note, in his *Aeneidea*, 3.276 ff.

¹⁵For the reflection of the stars in water, see the simile in Lucretius 4.211 ff. It may be remarked here that I have run over, in translations, all the poetry between Homer and Vergil, with some slight results which appear in the footnotes to this paper and that in *THE CLASSICAL WEEKLY* 14, 162-166. I have examined Lucretius with special care, listing all the similes in the *De Rerum Natura*. They do not lend themselves readily to such a classification as I have made of the similes in Homer, Apollonius, and Vergil. The natural classification of Lucretius's similes would have little to

4. From the stars

- †*a. From a falling star, or meteor—A. 5.527 f.

b. From specific stars

- (1) Lucifer, the morning star—A. 8.589 ff.

- †*(2) The Dog-star—A. 10.272.

5. From comets—A. 10.272 f.

B. From Atmospheric Phenomena

1. From the wind

a. The wind in general

- (1) The swiftness of the wind—A. 5.242, 319, 8.223, 10.248, 12.84, 733.

- (2) The intangibility of the wind—A. 2.794, 6.702.

- †*(3) The noise of the wind in the trees—A. 10.97 ff.; G. 4.261.

- †*b. A whirlwind, its swiftness and fury—A. 2.416 ff., 10.357 ff., 603 f., 763, 11.742, 12.923; G. 2.470 f.

- *c. The North wind driving on storms—G. 3.196 ff.¹⁶

2. From clouds

- †a. From a sunlit cloud—A. 8.622 f.

- *b. From clouds scudding before the wind—A. 12.365 ff.

3. From storm phenomena

a. From the thunderbolt

- (1) From the speed of the lightning, or thunderbolt—A. 5.319, 8.391 f., 9.706, 11.616.

- *(2) From the noise of the thunder—A. 12.921 f.

- b. From a shower of rain¹⁷—A. 5.317; G. 4.312.

c. From a storm

- (1) A storm of rain and hail—A. 9.668 ff.

- *(2) A storm moving landward, through mid-ocean—A. 12.451 ff.¹⁸

d. From snow

- (1) The thick fall of snowflakes—A. 11.611.

- (2) The whiteness of snow—A. 12.84.

- †e. From hail—A. 5.458 f.; G. 4.80.

- *f. From the rainbow—A. 5.88 f.

C. From Fire Phenomena

- *1. From the roar of fire in a grain field—A. 2.304 ff.¹⁹

relate it to the others. The nine similes of Lucretius which have bearing on the similes of Vergil are all considered in these footnotes. In them Lucretius's influence on Vergil is undeniable; but in his similes Vergil owes little to Lucretius in comparison to his debt to Homer and Apollonius. This point is of interest in connection with the general question of Vergil's study of Lucretius.

¹⁶Compare II. 14.398 f.

¹⁷See note in Henry, *Aeneidea* 3.90.

¹⁸Compare II. 4.275 ff.

¹⁹Compare II. 14.396 ff.

2. From the spreading and meeting of fires kindled in different places—A. 10.405 ff.
- †*3. From fires falling upon a dry forest²⁰—A. 12.521 f.
4. From fire raging in a field of stubble—G. 3.99 f.
5. From flame seething in a closed furnace—G. 4.263²¹.
6. From smoke—A. 5.740; G. 4.499 f.²²
- D. From Water Phenomena
 - *1. From water boiling in cauldron over a fire—A. 7.462 ff.²³
 2. From a quiet pond or marsh—A. 8.88.
 3. From streams
 - a. From a river gliding—G. 1.245.²⁴
 - b. From swollen torrents or rivers
 - (1) A torrent in general—A. 10.603 f.
 - * (2) A mountain torrent flooding field and forest—A. 2.305 ff., 12.523 ff.
 - * (3) A river bursting dam and flooding fields—A. 2.496 ff.
 - (4) The roar of floods impeded by rocks—A. 11.297 ff.
 - c. From the behavior of specific rivers
 - (1) The steady rising of the Ganges—A. 9.30 f.
 - (2) The subsidence of the Nile—A. 9.31 f.
 4. From sea phenomena
 - †a. From the number of waves on a stormy sea—A. 7.718 f.; G. 2.105 ff.
 - *b. From billows growing in size and fury—A. 7.528 ff.; G. 3.237 ff.²⁵
 - c. From the advance and retreat of the waves—A. 11.624 ff.
 - *d. From the sound of the ebbing surge—G. 4.262.
- E. From Terrestrial Phenomena
 1. From mountains
 - a. In general—A. 9.675; G. 3.239 f.
 - b. From mountains, Athos, Eryx, and Apennine—A. 12.701 ff.
 2. From an ocean cliff
 - *a. A steep cliff by the sea—A. 7.586 ff., 10.693 ff.
 - b. The Marpesian cliff—A. 6.471.
 3. From rocks
 - a. A stone in general—A. 6.471.
 - *b. A rock torn from a mountain top and rolling down headlong—A. 12.684 ff.²⁶

²⁰The noise of burning laurel in this simile may have been suggested by the simile in Lucretius 6.152 ff.

²¹Compare Lucretius 6.1169.

²²For the vanishing character of smoke compare Lucretius 3.456, 583.

²³Compare Il. 21.362 ff.

²⁴Compare Aratus, Phaenomena 45 ff.

²⁵Compare Il. 4.422 ff. Also for the phrase *medio . . . albescere ponto*, compare Lucretius 2.766 f. ut mare . . . vertitur in canos candenti marmore fluctus.

²⁶Compare Il. 13.137 ff.; Shield of Heracles 374 ff.

- *4. From the number of grains of sand—G. 2.105 ff.²⁷

II. Similes Drawn from the Vegetable World

- †*A. From the Number of Leaves—A. 6.309 f.²⁸
- B. From Ears of Grain—A. 7.718 f.
- C. From Flowers
 1. A purple flower, severed by a plough—A. 9.435 f.²⁹
 - *2. The poppy, bowing its head in the rain—A. 9.436 f.
 3. The violet, culled by a maiden's finger—A. 11.68 ff.
 4. The hyacinth, culled by a maiden's finger—A. 11.68 ff.
 5. Lilies mixed with roses—A. 12.68³⁰.
- D. From the Mistletoe—A. 6.205 ff.
- E. From Trees
 - †*1. From an ash tree falling with a crash—A. 2.626 ff.
 2. From the oak
 - a. A forest of oak—A. 3.679 ff.
 - *b. The steadfastness of the oak—A. 4.441 ff.
 - *c. Twin oaks high in air—A. 9.679 ff.
 3. From the cypress—A. 3.679 ff.
 - *4. From a pine, torn up by the roots—A. 5.448 f.
 5. From the fir—A. 9.674.
 6. From the bay tree—G. 2.130.
- F. From a Shower of Falling Acorns—G. 4.80 f.

III. Similes Drawn from the Animal World

- A. From Insects
 1. From ants, busy plundering and storing grain—A. 4.402 ff.
 2. From bees
 - *a. The fervid activity of the bees—A. 1.430 ff.
 - †*b. Numberless bees hovering over flowers—A. 6.707 ff.
 - †c. Bees startled and buzzing when fire is applied to rock—A. 12.587 ff.
- B. From Fish
 - From dolphins
 - †a. Playing amid the waves—A. 5.594 f.
 - b. Diving—A. 9.119.
- C. From a Snake
 1. Fresh and glistening after shedding skin—A. 2.471 ff.³¹
 2. Dragging along slowly, half-killed by wheel or stone—A. 5.273 ff.

²⁷For a list of passages in which this simile occurs, see Professor E. T. Merrill's note on Catullus 3.7.

²⁸For further point in this simile see Conington's note, and Sellar, Roman Poets of the Augustan Age, Virgil, 416 f.

²⁹The purple flower occurs apparently in a simile in Sappho, Frag. 92.

³⁰The picture in this simile may have been suggested by Anacreon 49 (34).

³¹The snake shedding its skin occurs in similes in Lucretius 3.614, 4.60 ff.

D. From Birds

1. From birds in general

- *a. A bird flying near water round the shore—A. 4.254 f.³²
- b. Birds flocking shoreward when migrating overseas—A. 6. 311 f., 7.703 ff.
- c. Flock of birds settling in a tall grove—A. 11.456 f.
- d. Birds frail and frightened—A. 12.262.
- e. Birds hiding in leaves at night or in a storm—G. 4.472 f.

2. From specific birds

a. From swans

- (1) Reassembled in sky after being dispersed by an eagle—A. 1. 393 ff.
- ‡(2) Singing as they return from feeding—A. 7.699 ff.
- *(3) Screaming among the pools—A. 11.457 f.

*b. From cranes, clamoring in the air—A. 10.264 ff.³³

c. From doves

- (1) Huddling together in a storm—A. 2.516.
- (2) Gliding in the air—A. 5.213 ff.

*d. From a swallow, flitting through a mansion—A. 12.473 ff.³⁴*e. From a nightingale, bewailing loss of young—G. 4.510 ff.³⁵

f. From birds of prey

- *(1) The hawk, darting and seizing a dove—A. 11.721 ff.

(2) The eagle

- *(a) Carrying off a swan or hare—A. 9.563 f.³⁶
- *(b) Carrying off a snake—A. 11.751 ff.³⁷

E. From Mammals

1. From domestic animals

a. From the bull

- *(1) Bellowing as it flees from the altar wounded—A. 2.223 f.
- (2) Bellowing and pawing before a combat—A. 12.103 ff.
- ‡(3) Two bulls charging each other—A. 12.715 ff.

*b. From a horse, bursting tether and fleeing to the pasture—A. 11.492 ff.

‡*c. From a dog, pursuing and harassing a stag—A. 12.749 ff.

2. From wild animals

- a. In general—A. 4.551.
- b. From a hind, frenzied by an arrow clinging to its side—A. 4.69 ff.
- c. From beasts of prey
 - *(1) In general, rushing upon spears of huntsmen—A. 9.551 ff.³⁸
 - *(2) The wild boar, keeping assailants at bay—A. 10.707 ff.
- (3) Wolves
 - *(a) Going forth in fierce hunger—A. 2.355 ff.³⁹
 - *(b) Lying in wait about a sheepfold—A. 9.59 ff.⁴⁰
 - *(c) Snatching a lamb from the fold—A. 9.565 f.
 - *(d) Plunging into the pathless mountains after slaying a shepherd or great steer—A. 11.809 ff.⁴¹
- (4) The tiger, shut in with helpless flocks—A. 9.730.
- (5) The lion
 - *(a) Rioting through sheepfold and rending flock—A. 9.339 ff.
 - *(b) Giving ground before a crowd without turning back—A. 9.792 ff.
 - (c) Rushing on a bull seen from a height—A. 10.454 ff.
 - *(d) Rushing hungrily upon roe or stag—A. 10.723 ff.
 - *(e) Infuriated by wounds—A. 12.4 ff.

IV. Similes Drawn from Human Activities and Experiences

A. From Human Activities

1. From industries

- ‡a. A woman working late at spinning and weaving—A. 8.408 ff.
- *b. A shepherd counting his sheep—G. 4.432 ff.⁴²
- *c. Work in ivory— staining ivory with red dye—A. 12.67 ff.

2. From military life

- a. Armed men sallying from a city—A. 1.82 f.
- b. Besieging a city or mountain fortress—A. 5.439 ff.
- c. The even ranks of a legion in array before the conflict—G. 2.279 ff.
- d. A soldier marching and pitching camp—G. 3.346 ff.

³²Compare Od. 5.51 ff.³³Compare Euripides, *Hel.* 1478 ff. Also see note by W. Warde Fowler, in *The Classical Review* 32.65.³⁴Conington says that this simile is original with Vergil. One is reminded faintly, however, of Od. 22.240, and still more of Theocritus 14.39 f.³⁵Compare Od. 19.518 ff.; Aeschylus, *Ag.* 49 ff.; Sophocles, *Ant.* 423 ff.; and Moschus 4.21 ff.³⁶Compare Il. 22.308 ff.³⁷Compare Il. 12.200 ff., 22.308 ff.; Od. 15.174 ff.; and Pindar, *Nem.* 3.80 ff.³⁸Compare Il. 12.41 ff., 20.164 f.³⁹Compare Il. 10.297 ff., etc., where the *lion* is seeking prey.⁴⁰Compare Il. 11.547 ff.⁴¹Compare Il. 15.586 ff.⁴²Compare Od. 4.411 ff.

3. From the chariot race
 - *a. Chariots streaming forth at the start—A. 5.144 f.; G. 1.512 ff.⁴⁵
 - b. Charioteers waving reins and bending to the lash—A. 5.146 f.
4. From rowing against the stream—G. 1.201 ff.
5. From a ship taking up ballast on a stormy sea—G. 4.195 f.
- B. From Human Experiences
 - *1. A man startled by a snake—A. 2.379 ff.
 2. The quieting of a mob by an influential man—A. 1.148 ff.⁴⁶
 3. Covering in a retreat until a hail-storm passes—A. 10.803 ff.
 4. A traveller stained with dust—G. 4.96 ff.
 5. From subjective experiences
 - a. From dreams
 - (1) The unsubstantial character of dreams—A. 2.794, 6.702.
 - (2) Dreams mocking the senses—A. 10.642.
 - *(3) Dream of trying in vain to press on one's course—A. 12.908 ff.⁴⁶
 - †b. From phantoms—A. 10.641.
 - c. The joy of sailors on reaching port—G. 1.303 f.
- V. Similes Drawn from the Objects and Materials of Civilized Life
 - A. Of Military Life
 1. A shield—A. 3.637.
 - †2. An arrow—A. 5.242, 10.248, 12.856 ff.; G. 4.312 ff.
 3. A javelin—A. 10.248.
 4. The weight driven by a besieging engine—A. 11.616⁴⁶.
 5. The whizz of a stone from a besieging engine—A. 12.921 f.
 - B. Of Civil Life
 - *1. A top, spinning—A. 7.378 ff.⁴⁷
 2. A pier, falling—A. 9.710 ff.
 - *3. A statue of ivory, silver, or Parian marble, gilded—A. 1.592 f.
 4. A jewel set in gold—A. 10.134 f.
 5. Ivory framed in boxwood or Orician pine—A. 10.135 ff.
 - *6. A scepter, incapable of bearing foliage again—A. 12.206 ff.⁴⁸
7. Pitch, its stickiness—G. 2.250, 4.41⁴⁹.
8. Amber—G. 3.522.
9. Bird-lime—G. 4.41.
- VI. Similes Likening Human Beings to the Gods
 - A. To a God in General—A. 1.589.
 - B. To Specific Gods
 - †*1. To Diana, with a thousand Oreads in her train—A. 1.498 ff.
 - †2. To Apollo, his beauty and his gait—A. 4.143 ff.
 3. To Cybele—A. 6.784 ff.
 4. To Heracles, the distance he traversed—A. 6.801 ff.
 5. To Liber, the distance he traversed—A. 6.804 f.
 - *6. To Mars, giving rein to his steeds—A. 12.331 ff.
- VII. Similes Drawn from Mythical or Legendary Characters and Stories
 - A. From Harpalyce—A. 1.316 f.
 - †B. From a Thyiad, startled by emblems at Trietric festival—A. 4.301 ff.
 - C. From Pentheus, seeing the Furies, a double sun, etc.—A. 4.469 f.
 - D. From Orestes, fleeing from his mother, with Furies at the door—A. 4.471 ff.
 - E. From the Maze of the Labyrinth—A. 5.588 ff.
 - F. From Paris carrying off Helen—A. 7.363 f.
 - G. From two Centaurs, descending from a mountain peak—A. 7.674 ff.
 - H. From the Sea-goddesses Doto and Galatea—A. 9.102 f.
 - I. From Aegaeon—A. 10.565 ff.
 - J. From Orion, towering high in his stride over sea and land—A. 10.763 ff.
 - K. From the Amazons around Hippolyte or Penthesilea—A. 11.659 ff.
 - L. From the Cyclops, toiling at the forge—G. 4.170 ff.

UNIVERSITY OF COLORADO.

ELIZA G. WILKINS.

REVIEWS

Macrinus and Diadumenianus. By Henry Jewell Bassett. A Dissertation of the University of Michigan. Menasha, Wisconsin: George Banta Publishing Company (1920). Pp. 94.

Studies of historical problems in the period of the Roman Empire are now a favorite field for doctoral dissertations, probably because in papyri and inscriptions so much new material has been unearthed. And they are welcome, for a great deal of gathering and sifting still remains to be done. The University of Michigan dissertation here considered (its professorial source, if any, is not indicated) is of this group. Its particular field is not a very fertile one; but the subject

⁴⁹The blackness of pitch is used in a simile in Lucretius 6.257, as well as in Il. 4.277. This is the first simile in which its viscid quality is emphasized.

⁴⁵Compare Od. 13.81 ff.
⁴⁶Richard Heinze, in his *Virgil's Epische Technik*, 302, note, brings out the essentially Roman character of this simile, and compares it pertinently with Cicero, *Pro Cluentio* 130.

⁴⁷Compare Il. 22.109; also the simile in Lucretius 4.1097 ff., where a man dreams of trying in vain to satisfy his thirst.

⁴⁸Compare Lucretius 6.329.

⁴⁹Tyrell, in his *Latin Poetry*, 141, says that this simile is "one of the few of which Virgil seems to have been the creator and not the borrower". But the spinning top is used in a simile in Il. 14.413. Heyne and Conington very properly remind us of Callimachus, *Ep.* 1.9 ff. in this connection.

⁵⁰Compare Il. 1.234 ff. While there is no simile in Homer, Vergil has imitated the passage very closely.

is covered, the sources discussed, and the new evidence presented.

An introductory chapter (5-9) reviews the inscriptions, coins, and papyri which mention Macrinus or his son. These are found in many parts of the Empire and in rather large numbers, considering the shortness of the reign. Perhaps *L'Année Epigraphique* 42 (1917-1918), if available, might have been given a place in the list for the sake of completeness.

The chapters that follow discuss the lives of the Emperor and his son, and the reign. To Macrinus had been left the unpleasant legacy of an unfinished Parthian war, which he settled, after some fighting, not very advantageously, though he was not badly defeated, as is sometimes stated.

Developing an argument first advanced by Goebler, Professor Bassett attempts at considerable length (38-48) to prove that Macrinus and his son made a trip to the Danube. The sole literary source for this view is found in a statement of Dio (78. 27.5) that 'the Dacians, after damaging parts of Dacia, held their hands in spite of a desire for further conquest'. Macrinus, it is argued, must have stopped them. The main line of evidence is found in coins and inscriptions. It is noticed that on and near routes from Syria to the Danube many cities struck coins in honor of the Emperor, but that this was not done very much elsewhere. Further, in the vicinity of Aquincum many mile stones of Macrinus are found, indicating the repairing of roads, evidently for the special purpose of his coming. To the reviewer the author's conclusions do not follow. One might ask, Why go to Aquincum to settle Dacian affairs? Again, if Macrinus won a victory, why no imperial salutation? But, over and above this, how was it possible for Macrinus to take a trip of over 2,000 miles, after the Parthian campaign was fought and settled, to arrange the Dacian affair, and still have time to spend the winter at Antioch?

Macrinus's attempt at legal reform is interesting. "He . . . determined to destroy all the rescripts of the emperors. . .". Evidently he feared that *constitutiones personales* would be used as *generales* in law-court pleas. That there was this danger is indicated by the careful distinction made in Justinian's Institutes between the two forms of constitutions. Macrinus had been the successor of the great jurist Papinian in the office of *praefectus praetorio* during the rule of Caracalla, and as such had been of course in close touch with problems of law. What his relations with Papinian were, and how much legislation in Caracalla's reign, for example the granting of citizenship to all free provincials, owed to him are interesting points for whose study unfortunately there is little evidence.

Another enlightening topic is that of Macrinus's appointments to office (56-58). Here Dio, a Senator and contemporary, is invaluable. Dio's criticism is that they were made as rewards for personal services rather than as rewards of merit. How modern!

At the end there is a discussion of the literary sources, Greek (78-82) and Latin (83-90), without any intention of reaching new conclusions on their value. There are also a List of Inscriptions Cited (92) and a List of Coins Used (93-94).

UNIVERSITY OF NORTH CAROLINA.

G. A. HARRER.

A History of the Art of Writing. By William A. Mason. New York: The Macmillan Company (1920). Pp. 502.

This book undertakes to cover in a historic survey the entire subject of "writing" in the broadest sense. It includes, for instance, a section on the development of printing, though this is treated only summarily. The chapter headings include:

Evidences of Ideography in Our Written Language; Primitive Picture Writing; Picture Writing of the North American Indians; Picture Writing of the Ancient Mexicans; Hieroglyphic Writing of the South Sea Islanders; Chinese Ideographic Writing; Hieroglyphic Writing of the Ancient Egyptians; Babylonian and Assyrian Cuneiform Writing; The Hieroglyphic System of Writing of the Ancient Hittites; The Alphabetic Writing of the Phoenicians; Pre-Phoenician Syllabaries and Mediterranean Script; The Greek Alphabet; The Roman Alphabet; Writing in the Middle Ages; European Alphabets Derived from the Greek; The Age of Printing.

A large order! It would be ungracious not to recognize at the outset the courage and the industry of the undertaking. It is not, of course, the first book of its kind. But it has at least two advantages over such predecessors as the books of Isaac Taylor and Edward Clodd. First, it is more modern, and its author has been able to make use of the countless books and monographs on the various special fields which have appeared since those older works were written. Secondly, it is decidedly superior to its older rivals in external respects. In typography and general appearance it is all that could be desired—contrasting agreeably with the book of Clodd, in particular. The illustrations are profuse and excellent. This is a matter of no small importance in a book on such a subject.

No one man could possibly have first-hand knowledge of all the fields covered by the book. In the nature of things its author would have to depend on the work of specialists in many, if not most, of the departments of his investigation. We may, however, fairly expect of him, first, that he should show good scholarly instinct and judgment in selecting his authorities and handling their data; secondly, that he should be provided with the linguistic equipment which ought to be regarded as the ordinary tools of the trade; and, thirdly, that he should be careful and accurate in his statements.

It seems to the reviewer (who, of course, professes as little first-hand knowledge of most of the fields as the author) that Mr. Mason has chosen his authorities well, generally speaking; and he surely seems to have done a large amount of work in gathering materials. His Bibliography could be enlarged (and it could be

presented much more systematically and carefully than has been done on pages 491-497). At times he shows a tendency to ignore or to minimize difficulties. Thus, on page 331 he asks,

Is there then any historical or archeological fact that seriously challenges the old Greek legend in regard to the dissemination in Greece of the Phoenician alphabet?

and answers "We believe there is not" (although, to be sure, he does not fail, in the surrounding pages, to present some of the objections to this view). When, on page 3, he says that he proposes to prove by incontestible evidence that practically all systems of writing can be traced back . . . to a primitive age . . . when all records were merely the pictures of the things or ideas expressed,

he is allowing himself to be carried away for the moment by his enthusiasm for his subject, unless by his "practically" he means to exclude nearly all alphabets now in use in the world. For nearly all alphabets used to-day are derived from the primitive Semitic alphabet, or at least from a common source with it; and whether it originated in picture-writing or not is still an open question. Perhaps it did, but no one has ever proved it satisfactorily. Indeed, to Mr. Mason's credit be it said that he recognizes this fact; he clearly states (308) that we do not know the origin of the "Phoenician" (that is, Semitic) alphabet. A rash promise is better broken than kept; but it would have been still better not to make it. But, generally, Mr. Mason seems to aim only at summarizing the views of the best and most recent authorities on each subject, without venturing on independent assertions.

When, however, we come to the second and the third of the requirements mentioned above, the reviewer is forced to say that Mr. Mason gives little evidence of qualifications for writing a book of this sort. There are countless minor inaccuracies in the book. Particularly the spelling of words in foreign languages is such as to raise the question whether the author's linguistic equipment is that which the author of such a book ought to have. Such French as "Semétique" (242) for 'Sémitique', and such German as "Griechsiehke" (496) for 'Griechische', can hardly be entirely the fault of the printer, and are not encouraging in the light they throw both on the author's familiarity with the languages in question and on his care. When it comes to his handling of Greek, words fail one. On pages 350-351 occurs what is offered as a transliteration of part of a Greek inscription published by A. C. Merriam, in *American Journal of Archaeology*, 1.328 ff. All the author had to do was to copy Professor Merriam's transliteration letter for letter. Yet in the forty-five short lines (20-25 letters each) of the selection printed I have counted 35 mistakes, not counting errors of spacing between words and errors of punctuation, which are numerous. But more significant than the number of mistakes is their character. The author's knowledge of Greek surely must be of the slightest. Mr. Mason has been equally unfortunate in dealing with languages other than Greek. For instance, on

page 451 he undertakes to give a table of the Russian alphabet with the phonetic values of all the letters, and makes four mistakes in giving the phonetic values of the thirty-six letters.

In short, it seems clear that Mr. Mason has approached his task with very inadequate equipment, both as to training and knowledge, and as to habits of accuracy. Although, as has been said, he has succeeded in getting hold of most of the best sources for his work, it seems that he cannot be depended upon even to copy what his authorities tell him, without a percentage of error so large as to deprive his book of all claims to reliability. In most fields of which the reviewer has direct knowledge Mr. Mason is lamentably untrustworthy. This inevitably leads to the conclusion that none of his statements can safely be accepted without verification. One may well admire his energy, industry, and enthusiasm; but one must question the value of such an application of those excellent qualities, when unsupported by other qualities of nature or training which are at least as important for such a work.

This is not to deny that the book contains a vast deal of interesting material, and, of course, much that is sound and true. But to sift truth from error in the book would require very much more space than the limits of a review permit.

UNIVERSITY OF PENNSYLVANIA.

FRANKLIN EDGERTON.

PASSAGES FOR GREEK AND LATIN REPETITION

Among the books published by the Oxford University Press in 1919 is a book entitled *Passages for Greek and Latin Repetition*, Selected by Masters at Uppingham School. There is nothing in the book itself to explain the title (there is no Preface or Introduction; there are no notes). I assume that the passages, Greek and Latin, given in the 87 pages of the book, are meant to be committed to memory, by pupils evidently of a robust type than those we meet in the United States (or else to be read again and again). The selections are the following: Lucetius 1.80-101; Catullus, 101; Georgics 2.458-540, 4.387-527; Aeneid 1.278-296, 2.250-369, 4.584-692, 6.295-332, 8.41-853, 8.608-731, 9.410-445; Tibullus 1.1.1-36, 1.3.35-50, 1.10.1-50; Propertius 3.3.1-16 (2.12), 3.2.3-26; Ovid, *Heroides* 1.25-36, 41-58, 12.39-50, 93-108; *Amores* 1.3.5-20, 25-26, 3.9 (omitting lines 33-34), *Fasti* 1.149-160, 195-218, 2.93-118, 195-242, 3.737-760, 4.419-618 (omitting 463-480), *Tristia* 1.2.19-62; *Martial* 1.15, 1.55, 1.88, 4.13, 7.96, 10.61, 10.85, 10.103; *Stattius*, *Silvae* 5.4; *Claudianus*, *Epigram* 2; *Aeschylus*, *Persae* 176-214, 350-471, *Prometheus Vinculus* 436-471; *Sophocles*, *Ajax* 646-692, *Electra* 1119-1170, *Antigone* 450-496; *Euripides*, *Medea* 1019-1080, *Hecuba* 518-582, *Hippolytus* 73-87.

Manifestly, this is a fine collection of passages, Greek and Latin, to be memorized by either student or teacher. The book will be an admirable book also to carry around with one in trolley cars or railroad trains.

C. K.